

CHAPTER 4

CARTOONING AND ANIMATION

Overview

Introduction Cartoons are natural attention getters. The ability to draw cartoons and animated images is important to the Illustrator Draftsman. You will often be asked to create cartoons for command functions or presentations.

Objectives The material in this chapter enables you to do the following:

- Translate emotions into typecast facial features.
- Match background props to cartoon styles.
- Exaggerate dominant facial features, expressions, or gestures to create caricatures.
- Use the standard television aspect ratio when creating animation.
- Calculate the required number of frames to create animation that runs smoothly.
- Differentiate between animation and video graphics presentations.

Continued on next page

Overview, Continued

In this chapter This chapter covers the following topics:

Topic	See Page
Cartoons	4-3
Caricature	4-8
Animation	4-9
Basic Equipment	4-15
Elemental Construction	4-17
Incidental Construction	4-41
Technique	4-45

Cartoons

Introduction

There is a long history of the use of cartoons in the military. During World War II, popular cartoon characters adorned aircraft fuselages as nose art and squadrons patches identified squadrons and their missions. More recently, Half Hitch, a cartoon Sailor, and Grampa Pettibone, an old chief safety supervisor, appeared in Navy magazines. Cartoons are commonly found on safety posters and in some training manuals such as this one and the manual on *The Metric System*.

Advantages of cartoons

Cartoons are natural attention getters and hold viewer's attention long enough to deliver short messages. They liven up dreary subjects. Cartoons emphasize security and safety, 'add interest to training and briefing material, and promote recruiting and retention. Use a cartoon to subdue real tragedies that would normally frighten or repulse.

Figure 4-1 shows a cartoon safety poster depicting a real hazard and a potential tragedy.

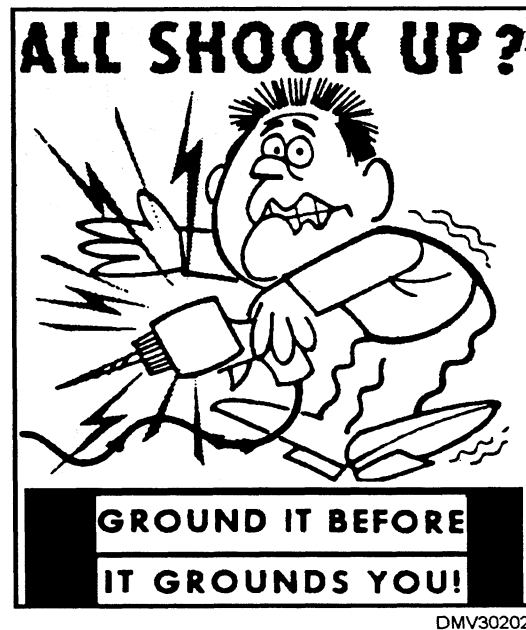


Figure 4-1.—A safety poster depicting a real hazard and a potential tragedy.

Continued on next page

Cartoons, Continued

Cartoons

Cartoons are drawings depicting people and events in situations too dangerous, undesirable, impractical, or cruel to place humans. Cartoons are usually one panel or one image in size. The two forms of cartooning are the semi-realistic and the exaggerated.

Semi-realistic cartoons

Semi-realistic cartoons are drawings where emphasis is on realism. The illustrations resemble line drawings. Exaggerations are slight and standard figure proportions are used. The danger in semi-realistic cartooning is that incorrect figure proportions or perspective negatively affect the impact of the cartoon by focusing attention on the incorrect proportion rather than the intended message.

Figure 4-2 shows an example of a semi-realistic cartoon.



DMV30203

Figure 4-2.—A semi-realistic cartoon head.

Continued on next page

Cartoons, Continued

Exaggerated cartoons

Exaggerated cartoons are drawings emphasizing and exaggerating facial features, body parts, speech patterns, demeanor, dress, or situations. Exaggerated cartoons are the types of cartoons with which you are most familiar. With exaggerated cartoons there is greater latitude for inaccurate proportions or perspectives as this can be attributed to personal style. Do not mix semi-realistic and exaggerated cartoons in the same picture or the cartoon will not seem believable.

Figure 4-3 shows how exaggerated cartoon images may become.



DMV30204

Figure 4-3.—Exaggerated cartoon figures.

Continued on next page

Cartoons, Continued

Cartoon strips Cartoon strips are a series of cartoons that show logical or storyboard progression. Each singular cartoon drawn in a strip is called a panel. Several panels, side-by-side, tell a story or make a point. The cartoon panels read from left to right. Cartoon strips appear in static form such as newspapers, magazines, and books.

Figure 4-4 shows a series of cartoon panels called a cartoon strip.

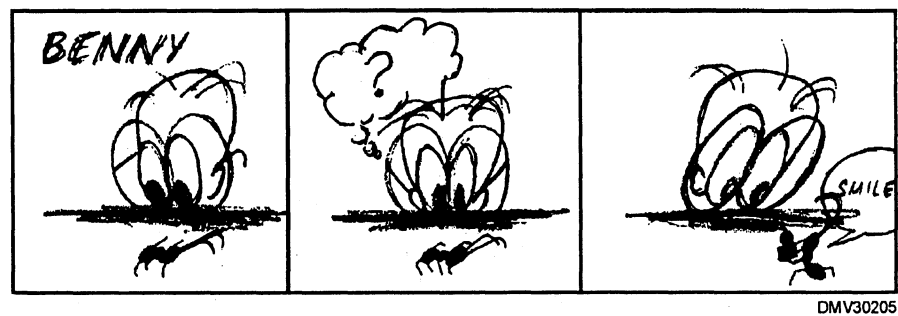


Figure 4-4.—A cartoon strip.

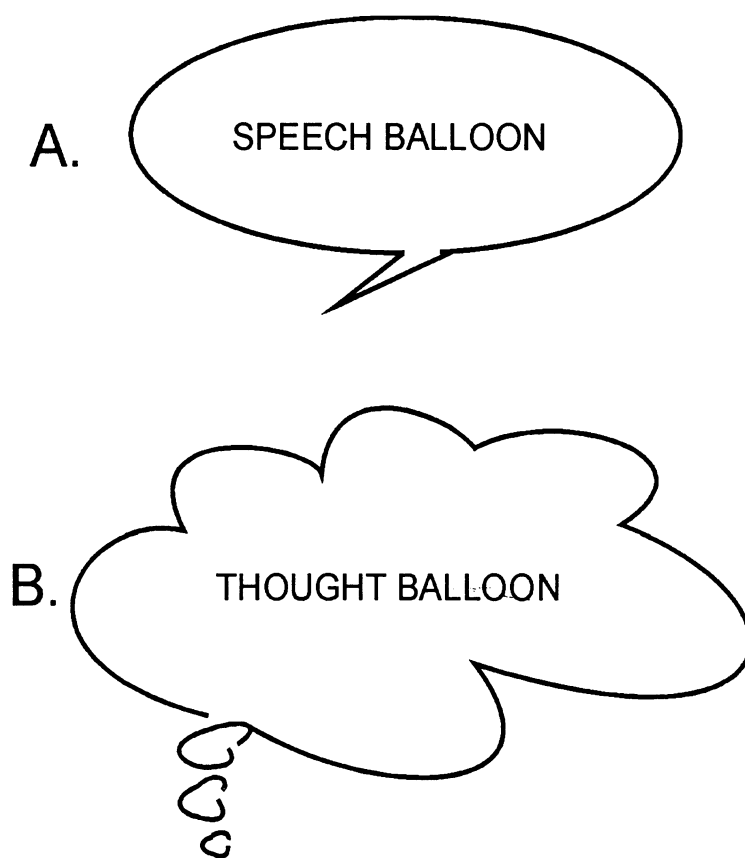
Continued on next page

Cartoons, Continued

Balloons

Cartoon strips use images and words to tell a story. In cartooning, balloons encase the words or thoughts of cartoon characters. The two types of balloons are: (1) the solidly drawn speech balloons with carot leading to the speaker, and (2) the cloud-like thought balloon using little round puffs leading to the thinker.

Figure 4-5 shows an example of a speech balloon and a thought balloon.



DMV30206

Figure 4-5.—Examples of balloons used in cartoons: A. Speech balloon; B. Thought balloon.

Caricature

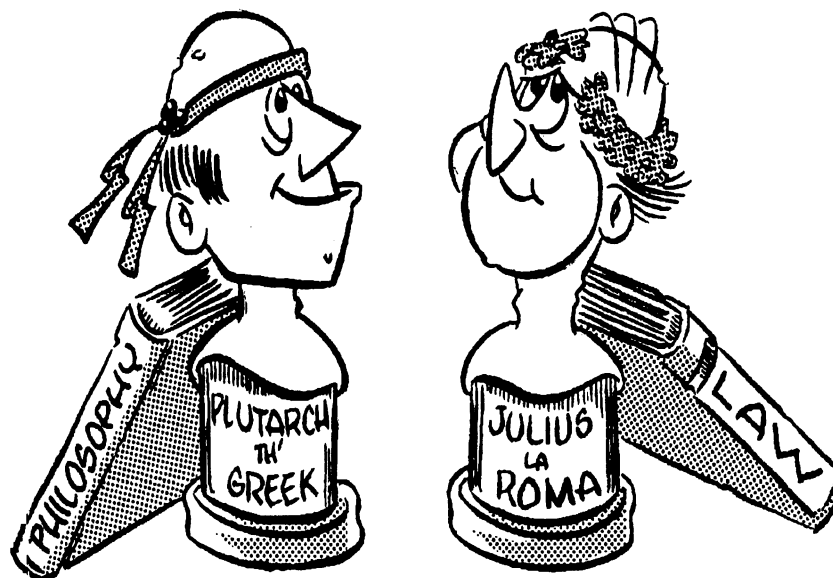
Introduction

Caricature is one of the most popular forms of poking fun (known as *roasting* when targeting individuals). Accurate caricatures may say more about individuals than words on paper to readily and immediately communicate messages on personalities. A talented DM, well versed in caricature creation, is always busy in a command.

Caricature

Caricatures are cartoons primarily emphasizing an individual's prominent facial features, hair, demeanor, personality, or attitude. Caricatures may be humorous, severe, or sinister. When creating a caricature, think about what strikes you most about the individual. Exaggerate the feature which stands out from all the others.

Figure 4-6 shows examples of caricatures.



DMV30207

Figure 4-6.—Caricatures.

Animation

Introduction

Animation, imparting motion to otherwise static imagery, is gaining popularity in use in more applications than mere entertainment. The training community is starting to appreciate the versatility of animation as a teaching medium. Animation, once costly and time consuming, has become computerized and cost effective. For more information on animation, study the Kodak book, *“The World of Animation”* and books about Walt Disney and the Disney Studios.

Animation

Animation is cartoons or images put in motion. Similar to cartoons and cartoon strips, animation is first drawn or assembled as individual panels displaying a range of action. Viewed in rapid succession, the range of action becomes motion. Animation requires more cartoon illustrations than cartoon strips.

Pre-animation requirements

Before beginning the long process of animation, select a topic and develop a story line. Create a script for the story and lay out the sequence of events in the story in cartoons captioned with the words of the script. Normally, an originator requesting animation provides the story line and script. Your job is to illustrate and animate it.

Animation techniques

You may use photography, acetate sheets called *cels*, three-dimensional material, slides, or computers to create animation. The aspect ratio of art created for animation is 3 units high by 4 units wide. This is the same format used in television graphics.

PHOTOGRAPHY: Photographically created animation, sometimes called photoanimation, is a photographic sequence of standard photographic prints. Motion is implied by dissolving from one photo to another, fading in or out of focus, or segmentally dividing one image and displaying it sequentially. For example, documentaries often link still photos together to portray a time when movie film footage is not available, such as the Civil War.

CELS: Cel animation is the conventional method of animation. Artwork, transferred to acetate sheets (cels) and colored (inked) from behind, is placed on background art and shot on motion picture film or slide film. Cel animation, or a variation of it is commonly used in Navy graphics shops.

Continued on next page

Animation, Continued

Animation techniques (Continued)

THREE-DIMENSIONAL MATERIAL: Three-dimensional material used for animation refers to objects such as clay figures, puppets, or cutouts placed into the image areas and shot individually. The most popular three-dimensional medium used today is clay. Using clay for animation is called claymation.

SLIDES: Slide animation uses slides and slide projectors to portray motion and requires a slide programmer that can process at least 20 slides per second. The rapid projection of slides imitates the motion picture projector.

COMPUTER: Animation software programs offer limitless creativity and the ability to manipulate cartoons. Software programs can roll, twist, undulate, and color images. Some software programs allow a more detailed manipulation of parts by providing different mouth shapes to program for lip synchronization of sound.

Model sheets

After becoming thoroughly familiar with the text, develop character studies for each character in the production by drawing each character in multiple views and many positions on one sheet of drawing paper. This process develops the personality and expressions of the character and maintains consistency in character portrayal. Do this for each character in the animated film. The resulting drawing for each character is called a model sheet.

Continued on next page

Animation, Continued

Model sheets (Continued)

Figure 4-7 shows an example of a model sheet.

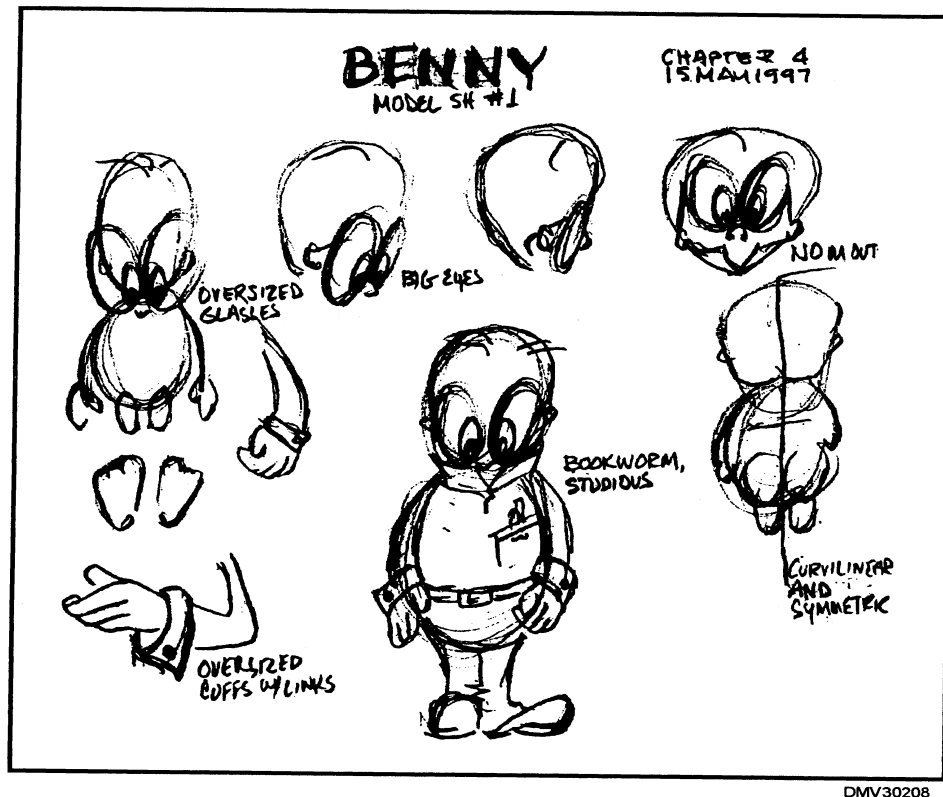


Figure 4-7.—A model sheet.

Continued on next page

Animation, Continued

Spacing guides

The extreme parameters in a range of action performed by the characters and the amount of time allotted to complete each movement are laid out on paper and called spacing guides. Time translates into how many seconds at how many frames per second are required to complete the action from beginning to end. For a smooth transition in action sequences, make one drawing per frame. In action sequences of uncomplicated motion, you may draw every other frame. For example, a 3 second movement filmed at 16 frames per second requires 39 drawings to complete. Of the 39, approximately 19 drawings will display simple movement with little jerky action. Extended movements require more time, and therefore, more drawings than short movements. Once you determine the length of time to complete a movement, draw the key positions for the range of action.

Figure 4-8 shows how to compute the number of drawings required to complete a simple movement of a clock pendulum.

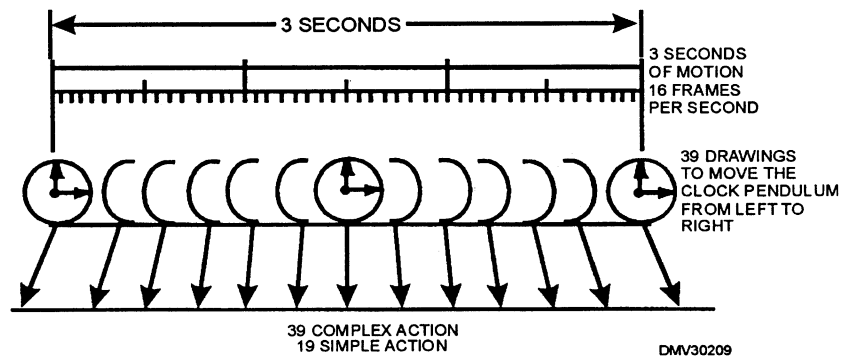


Figure 4-8.—Calculating the number of drawings required to complete an action.

Continued on next page

Animation, Continued

Range of action The range of action is defined as one extreme position to the final extreme position. Some animation sequences achieve the illusion of motion by first illustrating the extremes then, drawing the positions in between the extremes to complete the range of action. By drawing the extreme positions first, you can determine the amount of image area the character requires to move and the characters relationship to other characters and objects in the image.

Figure 4-9 shows extreme positions of the arm. The drawings in between the extremes help to smooth and define the range of action.

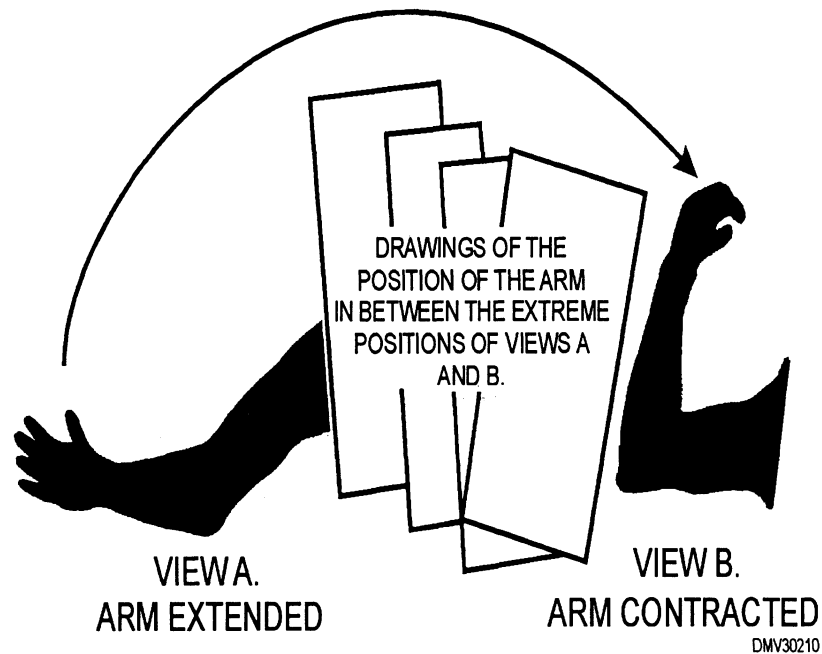


Figure 4-9.—Drawings requires to show a range of action made by an arm: A. Arm extended; B. Arm contracted.

Continued on next page

Animation, Continued

Flipping	Flipping is the process of rapidly flipping through the completed drawings in rapid succession to make sure that action flows smoothly. Gather copies of original drawings, correctly sequenced, and rapidly leaf through them. If you notice jerky or unnatural movement, indicate corrections on the copies. Correct the original drawings after character movement on the copies appears to flow.
Creating the cel	Creating the cel from the original artwork requires copying the art, either photographically, electronically, or by diazo onto a clear acetate base. The image should appear on the clear acetate base as a black line image.
Coloring the cel	Because cels are acetate based, inks, oil, and acrylic paints will not adhere to them. Use specially formulated color paints, available in many colors, to paint on the cel. These paints are flexible and will not crack off when dry. Paint the reverse side of the cel (when the image is backward to you) and paint within the lines. Thoroughly mix paints before applying them to the cel or streaks may appear when viewed from the front side. Allow extra drying time for acetate-based paints to dry. Acetate-based paints dry slowly and may dissolve previous paint layers if they are not dry before you apply the next color. Use permanent markers to color acetate when you want to exaggerate texture and streak marks.
Photographing the cel	Once painted, place the cel on prepared background images or textures and photograph with standard slide film. Be aware of the potential effects of glare from the camera lights. Finished slides may be shown in standard slide projectors, slide projectors equipped with a programmer (programmed up to 20 frame per second), or fed into computers.
Computer-generated animation	Several animation software programs exist to greatly simplify creating animation graphics. The theory of animation remains unchanged. You still define the extreme range of action the character is to make, determine the amount of time to begin and complete the action, and translate time to frames per second. This is the number of separate images required to portray the action. You must draw the images at the beginning and end of the action sequence. The computer software draws the images in between the extremes.

Basic Equipment

Introduction

The equipment requirements to draw cartoons, cartoon strips, caricatures, and animation is similar. Most of this is standard equipment found in Navy drafting or graphics shops.

Equipment

The cartoonist's equipment is simple and each illustrator may have his or her own favorite tools. The following basic list does not include all the equipment you may prefer. Be flexible in your selection of tools and experiment with different products.

DRAWING BOARD: A drawing board (18-by-24 inches) small enough to tilt or turn will permit you to work on your cartoons at any angle.

T-SQUARE: Use a t-square in the layout of the cartoon.

TRIANGLE: Use triangles to draw vertical lines.

MASKING TAPE: A small roll of masking tape (approximately 1/4 inch wide) will hold paper to the drawing board securely.

RULER: Rulers help maintain straight lines and you may use them to guide brush strokes.

INK: Use black, waterproof ink, particularly if you are reproducing the cartoon.

OPAQUE WHITE: Opaque white covers inking errors.

PENCILS: Select sky blue pencils for drawing nonreproducible guidelines, general sketching, and layout. Very soft, dense black pencils blacken the reverse of images for transfer to another substrate. Dense, black-leaded pencils also create graded and halftone effects on rough surfaced papers. Choose brick red pencils for making notes to the printer on overlays.

ERASERS: For areas that are difficult to erase, use hard rubber erasers. Soft erasers work well for general-purpose work and art gum or kneaded erasers highlight and perform final clean-up chores.

Continued on next page

Basic Equipment, Continued

Equipment (Continued)

PENS: For hand lettering, round-nibbed pens create letters for cartoons.

BRUSHES: Watercolor brushes, particularly large and small red sables, allow versatility in inking and wash techniques.

BRISTOL BOARD: Two- or three-ply bristol boards work well for cartooning. Use plate finishes for pen and ink illustrations and kid finishes for brush and ink illustrations.

COQUILLE BOARD: Coquille board produces a rough or stipple pattern for graded and halftone effects.

In addition to tools and equipment listed above, cartoonists routinely use other media. Experiment with pastels, colored pencils, crayons, and watercolor. When working in color, use acrylic spray fixatives to keep colors from smudging, fading, or running.

Additional equipment

Two other items cartoonists keep close at hand are water and towels.

WATER: Cartoonists may keep up to four jars of clean water nearby. One jar of water is used to wash out ink-filled pens and brushes. One jar of water washes out brushes used with opaque white and thins the consistency of opaque white. The third jar of water flushes colored ink from brushes. And the fourth jar of water acts as a vehicle and reducing agent in watercolor.

TOWELS: Keep lint-free cloths nearby to wipe dry pen points, brushes, and tools when they become soiled or require washing.

Practice

No special tool substitutes for practice. Fancy pens will not disguise poor lettering. No amount of color or wash will improve bad composition. You must practice. **PRACTICE! PRACTICE! PRACTICE!**

Elemental Construction

Introduction

Cartooning and caricature drawing are supreme exercises for hand and eye coordination. Caricatures require astute observational skills and hand and eye coordination because cartooning and caricature are done freehand. Practice cannot be overemphasized.

Elemental construction

Elemental construction of cartoon figures involves the action lines, creating the head, adding features to the head, and drawing body parts. Consider the whole cartoon figure and the action that figure is to take. Begin with a foundation that clearly states the action required of the figure and work your way through the cartoon by drawing the head first, then arms, legs, upper torso, and lower torso.

Foundation

The foundation of cartoon figures starts with the construction of action lines. Determine the action that best represents the message or information you wish to convey. Use stick-figure construction or the action line method to frame the action and activity of the figure.

Figure 4-10 shows stick-figure construction or the action line method of creating the foundation of cartoon figures.

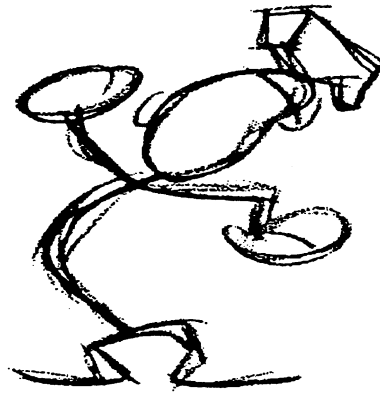


Figure 4-10.—Stick-figure construction or the action line method of creating the foundation of cartoon figures.

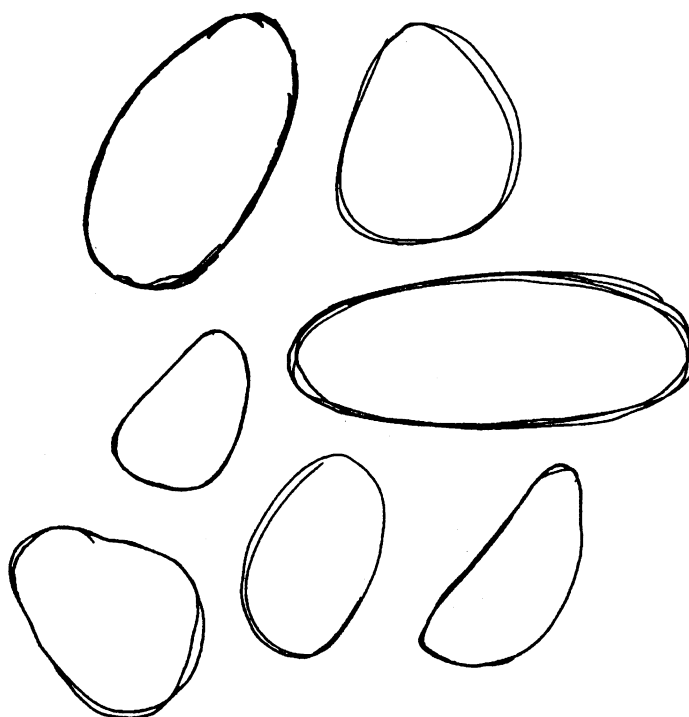
Continued on next page

Elemental Construction, Continued

Drawing the cartoon head

The cartoon head is the primary means of relating expression or emotion in the cartoon. Think of the head as a highly flexible balloon, slightly elliptical in shape. Practice drawing ellipses freehand. You do not need to draw perfect ellipses.

Figure 4-11 shows imperfectly shaped freehand ellipses that make perfectly good cartoon heads.



DMV30212

Figure 4-11.—Ellipses form the basis of cartoon heads.

Continued on next page

Elemental Construction, Continued

Drawing the cartoon head (Continued)

The basic head can be squeezed, stretched, flipped, flopped, or inverted at will to create character.

Figure 4-12 illustrates the flexibility of the cartoon head.



Figure 4-12.—The flexibility of the cartoon head.

Continued on next page

Elemental construction, Continued

Drawing the cartoon head (Continued)

After drawing the balloon, the next step in drawing cartoon heads is adding guidelines to locate the facial features and establish character. Guidelines follow the contour of the basic balloon shape forming other ellipses. Locate the facial features. Ink in details.

Figure 4-13 shows the steps for drawing cartoon heads.

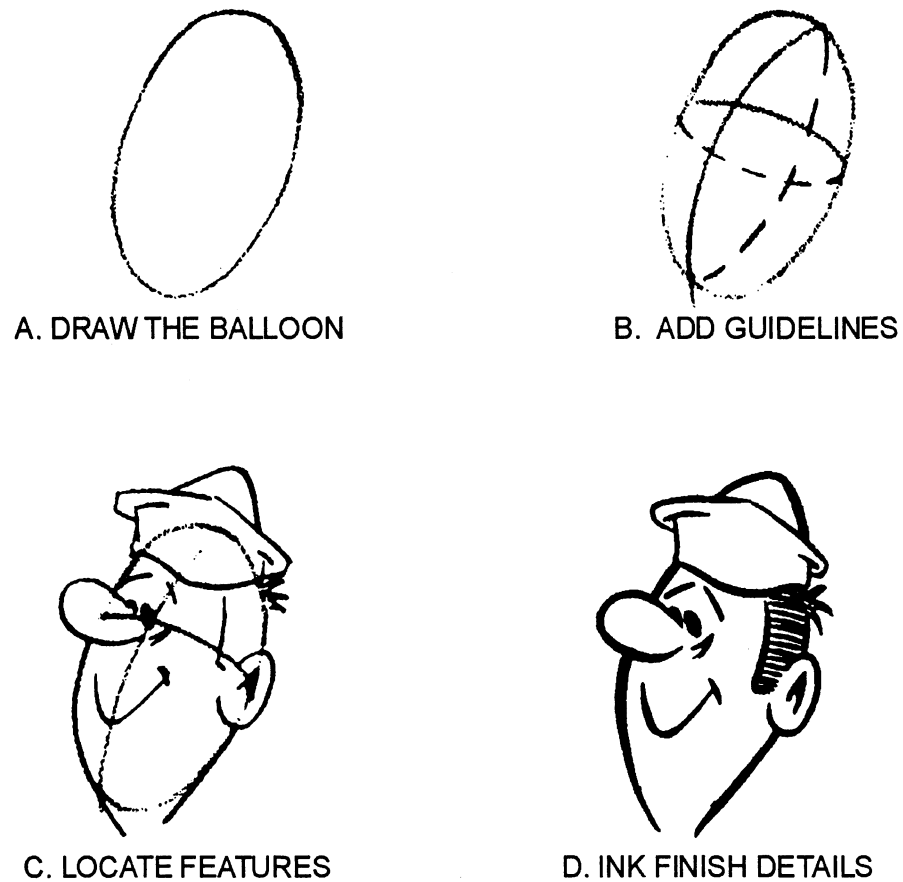


Figure 4-13.—The steps for drawing cartoon heads.

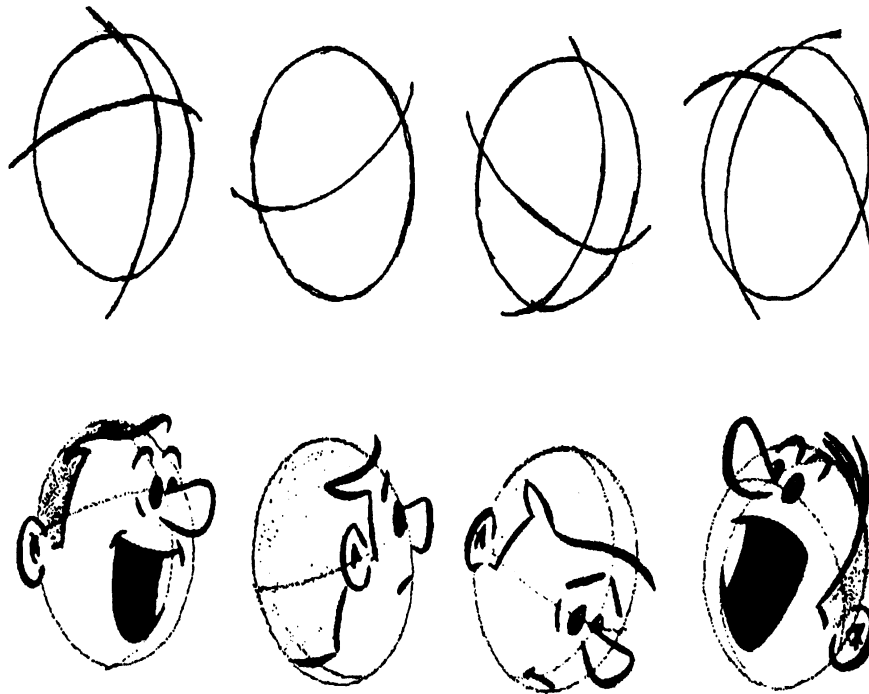
Continued on next page

Elemental Construction, Continued

Positioning cartoon heads

To change position of the head, change the position of the guidelines. Select views of the cartoon head that convey emotion or expression.

Figure 4-14 shows how changing guidelines changes the position of the head.



DMV30215

Figure 4-14.—How changing guidelines changes the position of the head.

Continued on next page

Elemental Construction, Continued

Positioning the cartoon head (Continued)

Use the position of cartoon heads to emphasize emotion. Drawing the head with an upward angle suggests hope. A lowered head suggests dejection. Thrusting the position of the head forward, chin first, implies anger or aggression. In surprise, the head leans forward and the neck stretches. Heads thrown backward invoke alarm or laughter. Avoid a flat, lifeless appearance of the head.

Figure 4-15 shows how the position of cartoon heads implies attitudes.

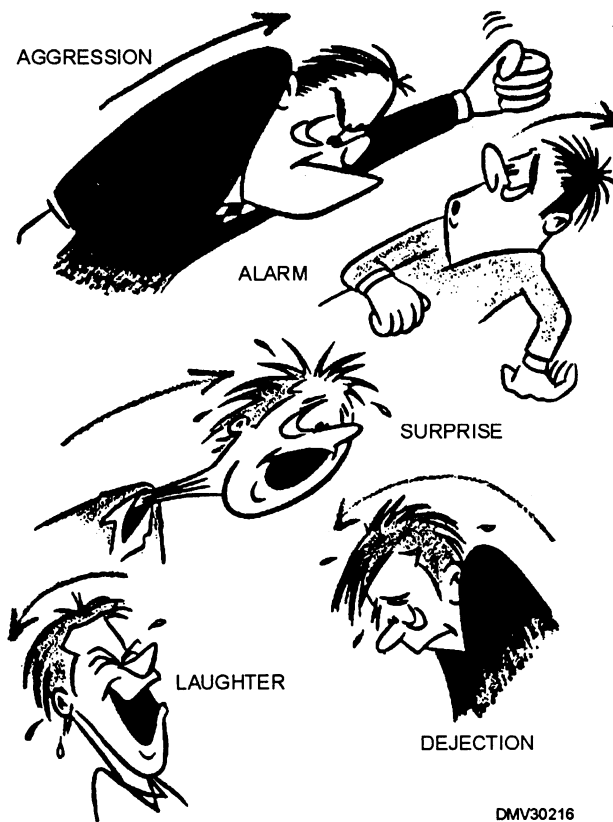


Figure 4-15.—How the position of cartoon heads implies attitudes.

Continued on next page

Elemental Construction, Continued

Positioning cartoon heads (Continued)

In addition to the attitude of the figure, the position of cartoon heads interacts with viewers. The following table lists the views and the effect of each view.

View	Effect
Three-quarter view	The most common view of the cartoon head, the three-quarter view has depth and character.
Left- and right-side views	The left- and right-side views are flat and lifeless. Use the side views only to subordinate a character.
Front view	The front view is called a mug shot, or mugging. Mugging develops a direct relationship between the character and the viewer. This technique is useful in animation.

Figure 4-16 shows the technique of mugging.



DMV30217

Figure 4-16.—The technique of mugging.

Continued on next page

Elemental Construction, Continued

Positioning cartoon heads (Continued)

Figure 4-17 shows a cartoon head as it revolves through various positions.

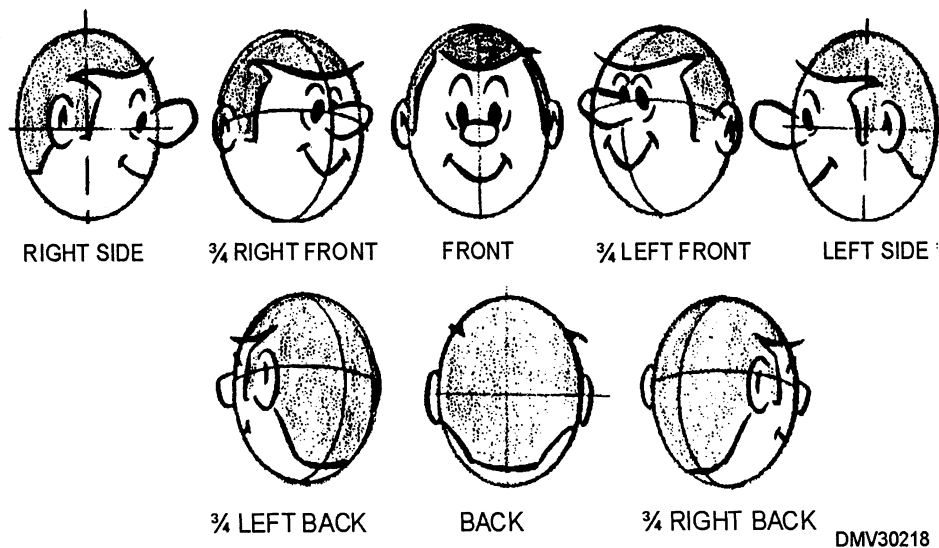


Figure 4-17.—A cartoon head as it revolves through various positions.

Continued on next page

Elemental Construction, Continued

Creating character with cartoon heads

Create character by distorting and combining various features. Everyone has ideas of what some characters look like (called typecasting). Cartooning is the extreme typecasting and exaggeration of prominent features. Make a list of character traits and the physical attributes you believe accurately imply or portray each character. The following table lists common typecast features.

Character	Features
Wrestler, numbskull, pugnacious	Bull-necked, heavy-jowled, cauliflower-eared, pug-nosed, heavy-browed, beady-eyed, pin-headed, and with little hair to hide the thickness between their ears
Hero, actor, sophisticate	Wavy full-bodied head of hair, clean-shaven, strong-chinned, grecian-nose
Loser	Pug-nosed, Jug-eared, weary-eyed, and weak-chinned

Figure 4-18 shows how facial features create character.



Figure 4-18.—Facial features create character.

Continued on next page

Elemental Construction, Continued

Creating
character with
cartoon heads
(Continued)

Figure 4-19 shows how typecasting features portray characters.



DMV30220

Figure 4-19.—Typecasting.

Continued on next page

Elemental Construction, Continued

Features of cartoon heads

The features of the cartoon head define character, convey emotions, and send messages. The features include the moveable parts of the face like the mouth, eyes, and eyebrows, which carry the most emotive impact; and hair, nose, and ears, which add little to expression but develop character.

HAIR: Draw hair to conform to the shape of the head. An abundance of hair belongs on the heads of moppets, heroes, and playboys. Hair stands on ends when you are scared, becomes tousled when frustrated, and droops with despair. Even the lack of hair is a sign of many characteristics such as old age, worry, and wisdom. Do not draw each individual strand of hair or create masses of highlights. Draw the hair simply, with flowing strokes of the pen or brush.

EYEBROWS: Raised eyebrows indicate surprise or laughter. Lowered eyebrows imply sternness and anger. Bushy eyebrows go to the heavy or tough guys, the boss, and people with lots of hair on their heads. Thin, sparse eyebrows go with pretty women or handsome men.

EYES: Draw eyes as simple dots or circle them to represent eyeballs. When drawing eyes on women and children, keep the eyeline low on the basic balloon shape, a little over halfway down the vertical guideline.

EARS: Most ears are simple, except the outlandish, jug-ears of country bumpkins and cauliflower adornments of the tough guy. You can give women figures additional character by the type of earrings they wear. Flagrantly large, geometrically-shaped forms look better on “showgirl” types, while small, unobtrusive earrings are worn by “ladies.”

NOSE: Noses lend themselves well to exaggeration. Normally, noses are curvilinear forms and you should draw them simply. Some noses, such as the grecian nose, is geometrically angular.

MOUTH: Mouths are one of the most expressive features on the face. For example, you can shape a mouth to appear as though it is speaking particular words.

CHIN: Not often thought of, the chin, or lack of it, is a good indicator of character. Aggressive or belligerent chins thrust forward, while those of cowards tend to recede.

Continued on next page

Elemental Construction, Continued

Features of cartoon heads (Continued)

Figure 4-20 shows how basic facial expressions convey emotions.

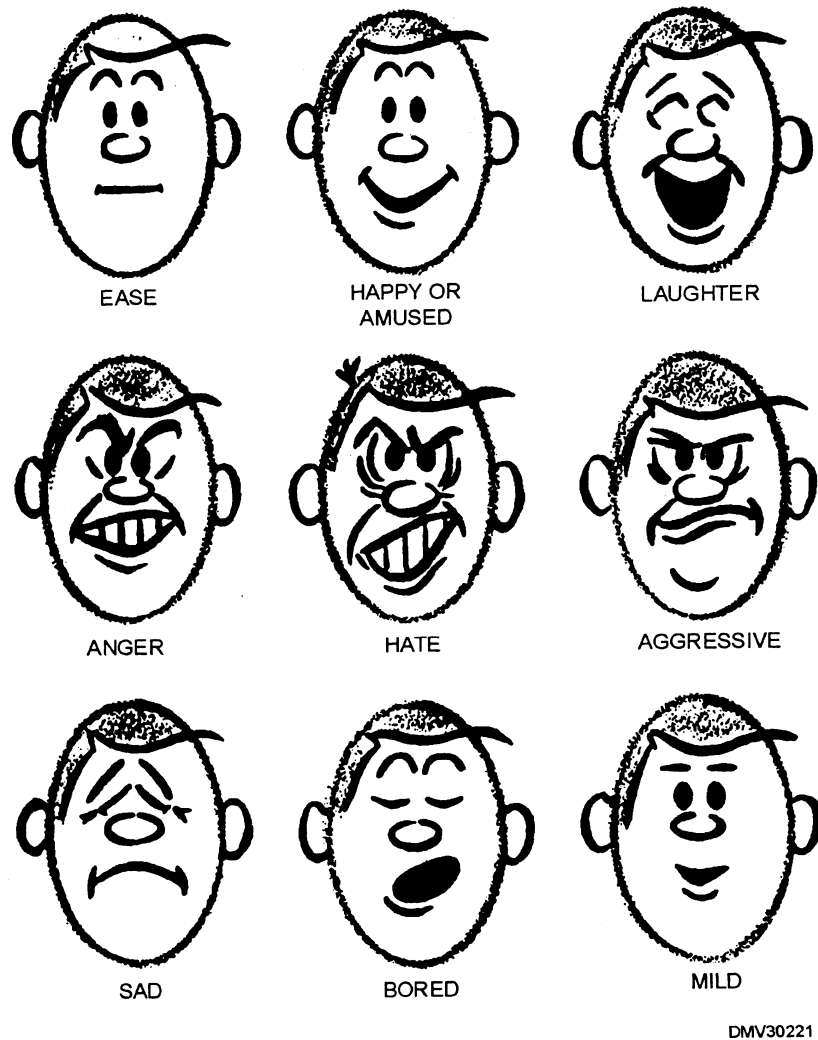


Figure 4-20.—Basic facial expressions.

Continued on next page

Elemental Construction, Continued

Features of the
cartoon head
(Continued)

Figure 4-21 shows more basic facial expressions.



Figure 4-21.—More basic facial expressions.

Continued on next page

Elemental Construction, Continued

Constructing the cartoon figure

You are now ready to begin constructing the cartoon figure. Return to the stick figure foundation drawing. Indicate, more specifically, the action of the arms, legs, hands, feet, and torso using the four basic shapes of the cube, cone, cylinder, and sphere. Although the basic forms can be stretched, condensed, or exaggerated, always begin with the basic forms.

Figure 4-22 shows basic shapes added to the foundation of a cartoon figure.

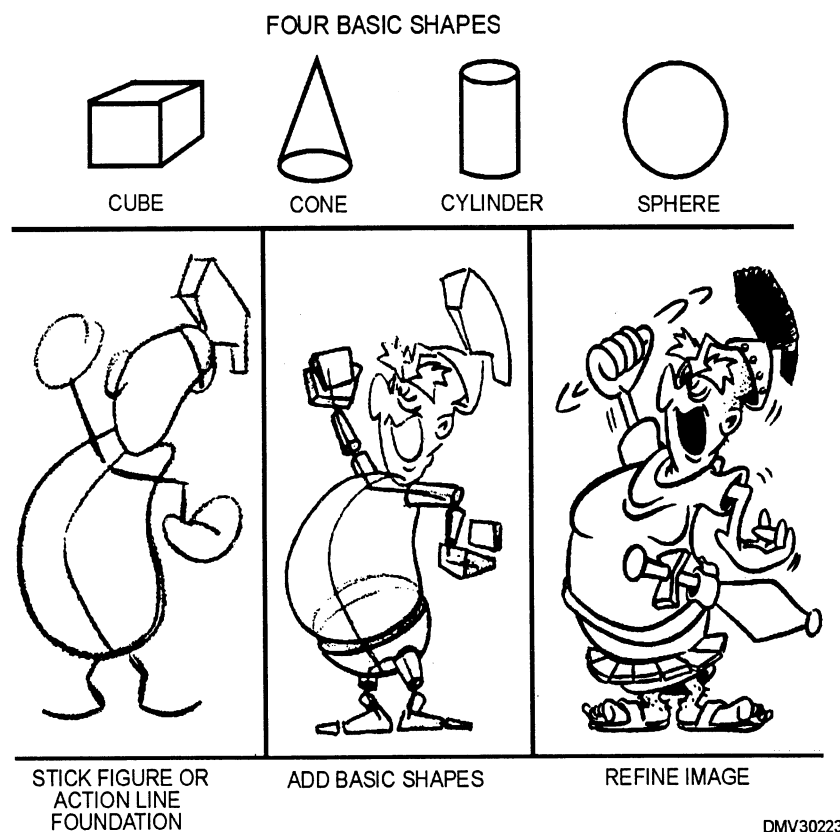


Figure 4-22.—Add basic shapes to the stick-figure foundation of a cartoon figure.

Continued on next page

Elemental Construction, Continued

**Constructing
the cartoon
figure
(Continued)**

Figure 4-23 illustrates how basic shapes are integral to cartoon construction.



DMV30224

Figure 4-23.—Basic forms are integral to cartoon construction.

Continued on next page

Elemental Construction, Continued

Constructing the cartoon figure (Continued)

Except in extreme cases, the upper arm should remain proportional to the lower arm and the upper leg to the lower leg. Rarely exhibit muscles on exaggerated cartoon figures except to suggest violent action (lifting, pulling, etc.), toughness, or masculinity. Regardless of muscularity or lack of it, bend all body parts where they are supposed to bend.

Figure 4-24 shows how even muscularity in cartoon figures is subject to exaggeration.



DMV30225

Figure 4-24.—Exaggerated musculatiry.

Continued on next page

Elemental Construction, Continued

Foreshortening Foreshortening is the principle of perspective in which objects that slant toward or away from the viewer seems to diminish in size and change shape as they recede toward the background. Use foreshortening to proportionately alter body parts that go toward or away from the viewer. Foreshortening gives figures a three-dimensional appearance by creating depth and interest.

Figure 4-25 shows the effects of foreshortening.

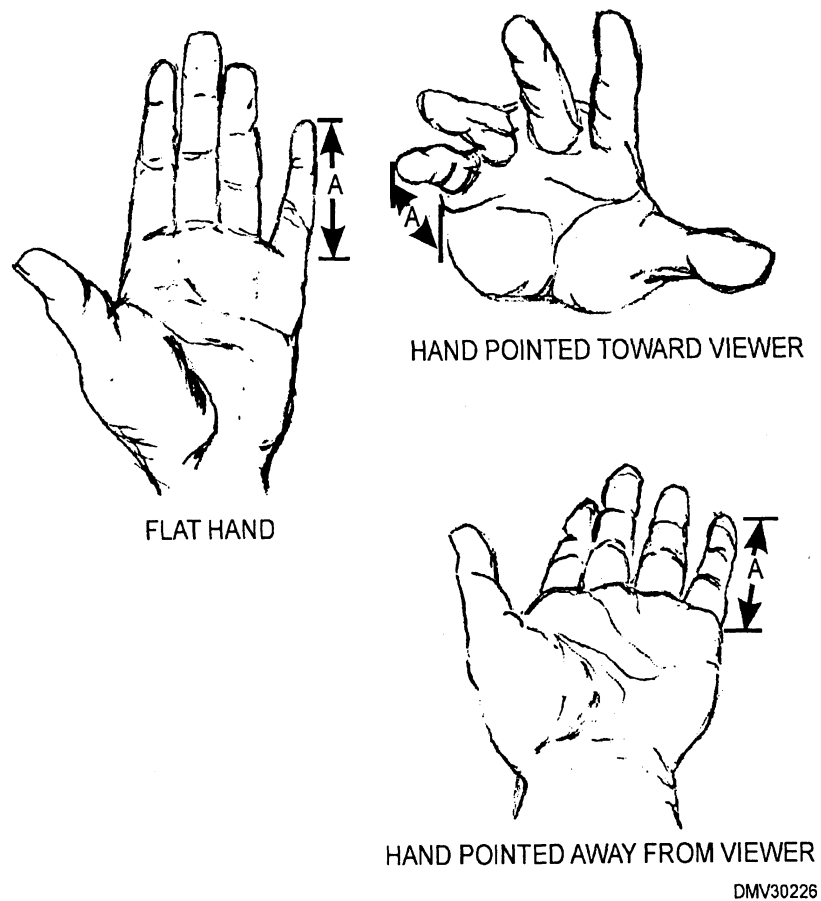


Figure 4-25.—A foreshortened hand.

Continued on next page

Elemental Construction, Continued

Drawing through

Drawing through means to draw shapes as if they are made of glass. This transparency allows you to see where and how to attach arms and legs. To locate the position of arms, legs, and other parts use the drawing through method and also use foreshortening.

Figure 4-26 shows how drawing through basic shapes helps to locate arms and legs.



DMV30227

Figure 4-26.—Drawing through shapes helps to locate arms and legs.

Continued on next page

Elemental construction, Continued

Hands

There is no one way to draw hands on cartoon figures. Notice how many fingers cartoon figures have the next time you read the funny papers. Some characters have three fingers, other characters have as many as ten. The number of fingers is as much an element of drawing style as it is figure action. Hands mirror emotions and punctuate expressions. Hands also reenforce character. For example, aging hands are bony and thin, while baby hands are pudgy. Block in the basic shape of the hand using the four basic shapes. The basic form is a hinged two-piece element with the thumb added as an extension. Exaggerate and detail the hands and fingers after you have them positioned and proportioned correctly.

Figure 4-27 shows fundamental forms detailed into hands.

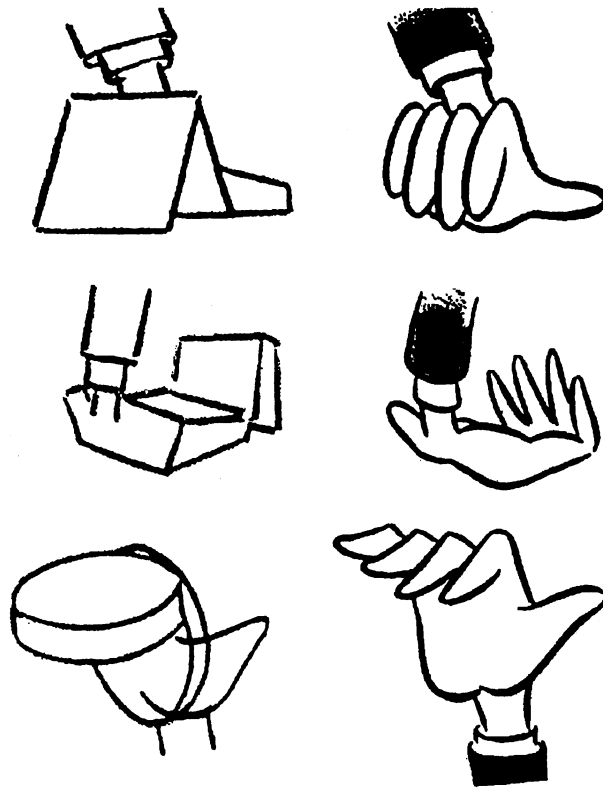


Figure 4-27.—Basic forms detailed into hands.

Continued on next page

Elemental Construction, Continued

Feet

Feet deserve as much attention as hands in drawing to portray character, emotion, or expression. Each foot is basically a wedge hinged to a small block or cylinders (toes). The foot moves easily from side-to-side because of the way the foot hinges to the ankle. Reduce the foot to basic shapes to draw the shape in correct proportion and position. Exaggerate and detail the feet and toes. Outlandish feet can lend a great deal of humor to a cartoon.

Figure 4-28 shows how humorous feet appear.

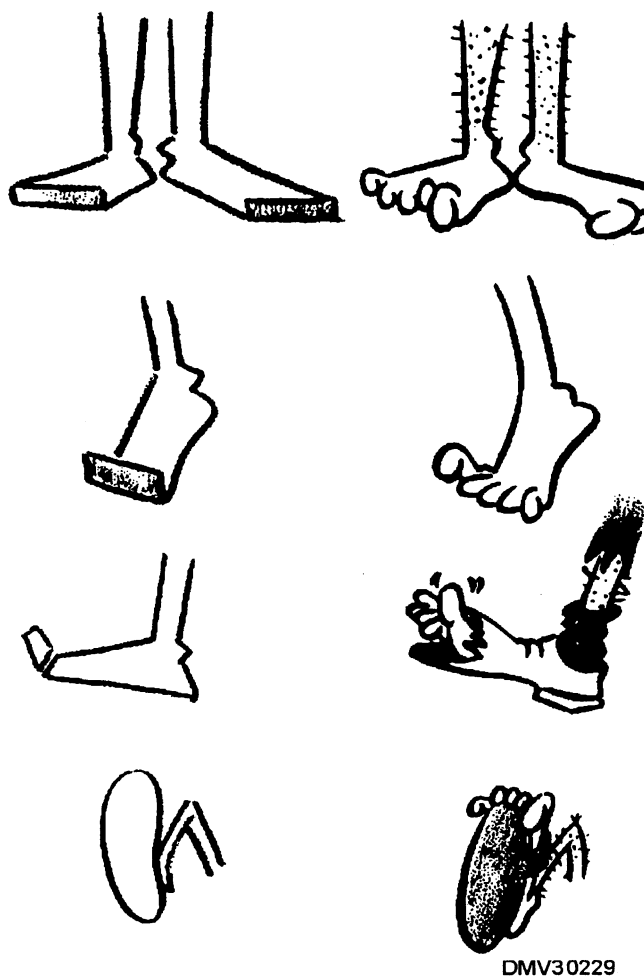


Figure 4-28.—Humorous cartoon feet.

Continued on next page

Elemental Construction, Continued

Animal forms

People attribute human qualities to their pets and other animals. The more human like you draw animals in a cartoon, the more interesting they become and the more people relate to them. You should know animal anatomy to draw animal cartoons. Reduce cartoon animals to basic shapes. Use ellipses (balloons) or combinations of balloons to draw animal bodies. Exaggerate extremities in the animal as you would for cartoon figures. Draw the action lines, head, legs, and torso. Once you have the basic shapes sized and positioned, you are ready to refine your drawing.

Figure 4-29 shows the basic shapes in the drawing of cartoon animal figures.



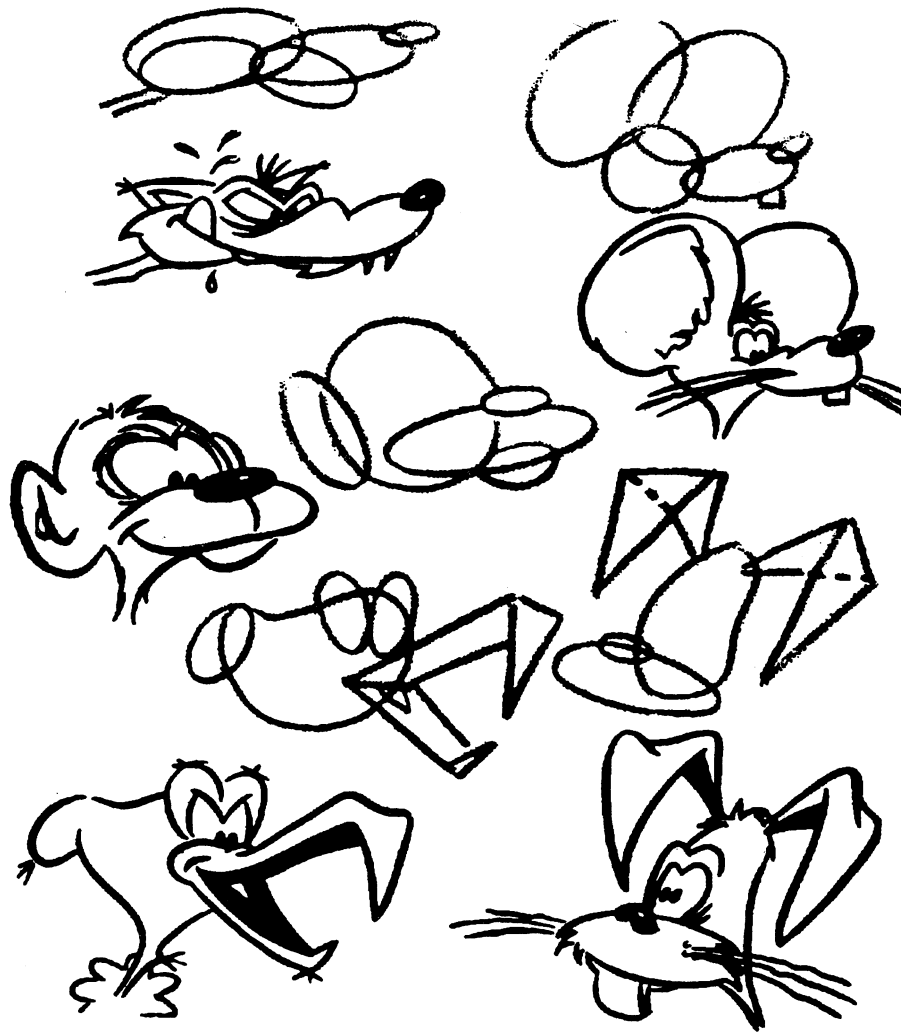
Figure 4-29.—Basic shapes in animal cartoons.

Continued on next page

Elemental Construction, Continued

Animal forms (Continued)

Figure 4-30 shows the construction of animal heads using basic forms.



DMV30231

Figure 4-30.—Constructing animal heads using basic forms.

Continued on next page

Elemental Construction, Continued

Animal forms
(Continued)

Figure 4-31 shows an animal figure constructed with ellipses or balloons.



DMV30232

Figure 4-31.—An animal figure constructed with ellipses or balloons.

Continued on next page

Elemental Construction, Continued

Animal forms
(Continued)

Figure 4-32 shows an animal figure and an exaggerated animal figure.

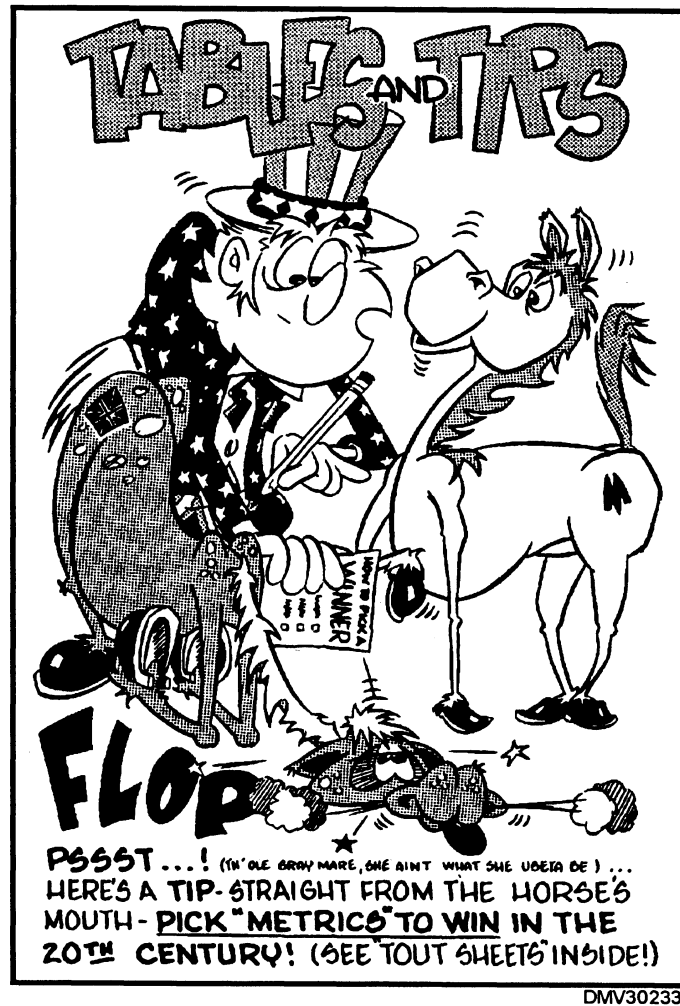


Figure 4-32.—An animal figure and an exaggerated animal figure.

Incidental Construction

Introduction

Incidental construction is the process of drawing of all other elements in a cartoon. Elements like clothing, settings, and props add to the cartoon, but they are subordinate to the figure. Clothing, settings, and props are added to the cartoon after you draw the main figure.

Clothing

Clothing plays an important part in creating character. Match the type of clothing to the character, especially in footwear and hats. Clothing should conform to the contour of the body. When you draw patterned or striped clothing, follow the body lines and draw just enough to recognize the pattern.

Figure 4-33 shows how clothing figures cements the character.



DMV30234

Figure 4-33.—Clothing creates character.

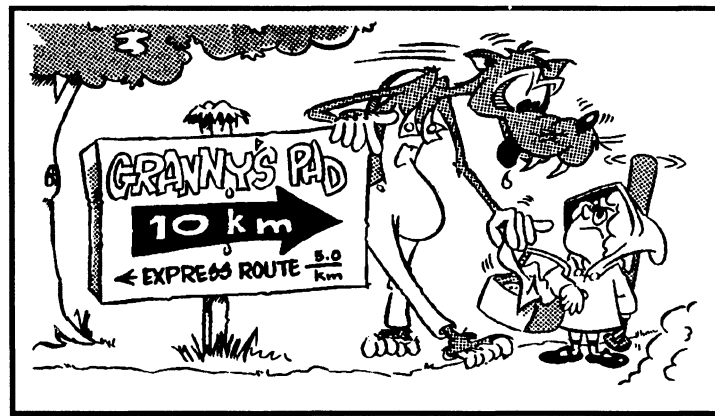
Continued on next page

Incidental Construction, Continued

Settings

Settings locate figures and explain situations. Settings in, cartoon construction should be simple and not detract from the main character. Before drawing settings, draw thumbnail sketches to determine the best view of the cartoon. Look at the chosen view and determine the most advantageous use of tonal patterns and black areas. As black and white line art, the cartoon should present a balance of light, grey, and black areas.

Figure 4-34 indicates how carefully placed tonal values and areas of black and white accent images.



DMV30235

Figure 4-34.—Two examples of planned tonal values and areas of black and white.

Continued on next page

Incidental Construction, Continued

Settings (Continued)

If you are drawing elaborate backgrounds in the setting, reduce everything to basic forms, draw through these forms, and foreshorten perspective.

Figure 4-35 shows basic form as it applies to settings.

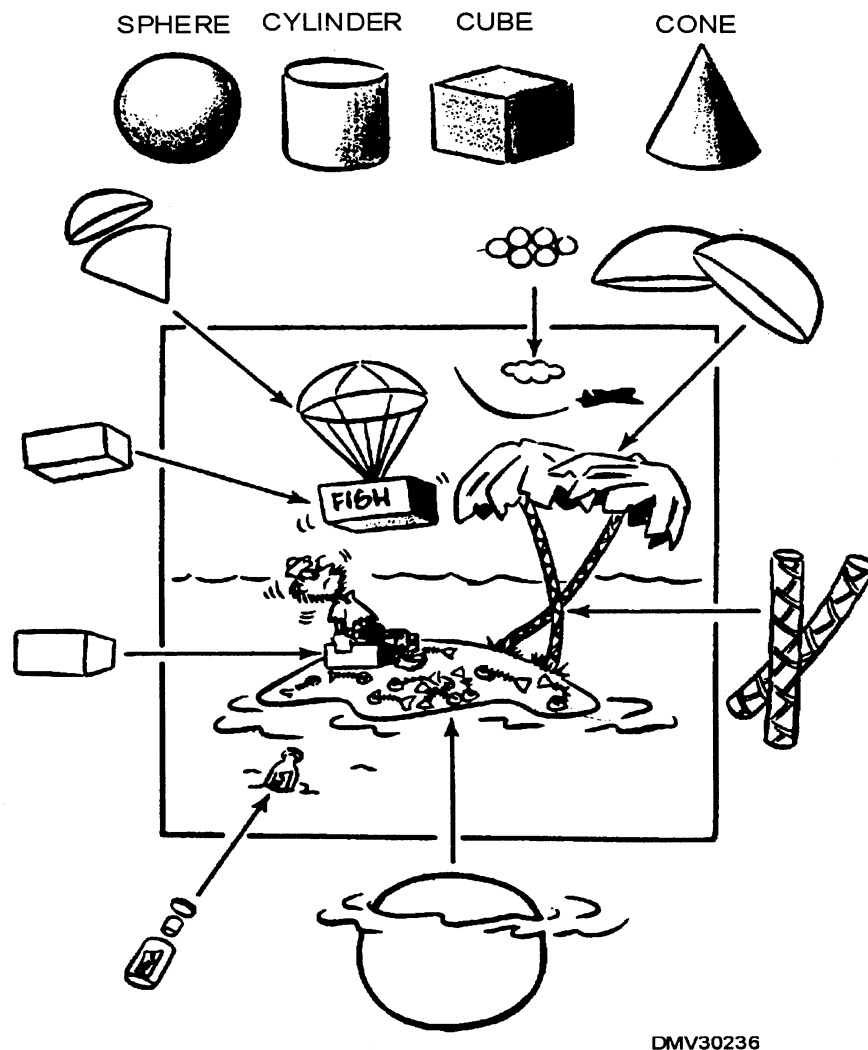


Figure 4-35.—Basic forms in settings.

Continued on next page

Incidental Construction, Continued

Props

Props are any additional item in the cartoon setting (excluding the figures) used to explain the cartoon or character action. Cartoon figures should never serve as props. Keep the props simple. Props help tell a story but, too many props make a cartoon hard to read. Too many props confuse the viewer and subordinate the figure. In rare compositions, elaborate props may be the center of interest.

Figure 4-36 shows how props can confuse communication.



DMV30237

Figure 4-36.—Props can confuse the viewer.

Technique

Introduction

Successful illustrators have developed a unique way of seeing and portraying, life. The humorist, political satirist, cartoonist, animator, illustrator each have fundamentally similar training and knowledge of tools in the trade. It is how they convert what they see in their mind's eye onto paper that sets them apart.

Technique

Technique is personal style developed through practicing the craft of illustration and cartooning. Personal style continually evolves through practice to redefine and refine technique. Only through constant practice can you develop an eye for what is visually correct and personally expressive.

Practice

It doesn't require a lot of equipment to practice cartooning and caricature. Keep a pad of drawing paper in the car for those extended waits on the road. Keep a small notebook in your pocket for the next time you have to hurry up and wait. Look for opportunities to practice drawing and look at the abundance of people around to draw.

Summary

Review

This chapter defines cartooning, caricature, and animation. Elemental construction of basic cartooning involving the action lines, head, hands, feet, and upper and lower torso in basic forms provide a foundation for the development of cartoons. Incidental construction of clothing, settings, and props explains the importance of setting the stage of cartoons. Technique emphasizes practice in the development of personal style.

Comments

Attributing art to an individual without first seeing a signature is a form of recognition. This recognition or personal style is something all DMs strive to attain, some with more success than others. We have all transferred to duty stations where we see work left by previous DMs. After we transfer, incoming, up-and-coming DMs will look at our work. Make sure the work you leave behind is your best. Practice to be the best.

Caricature drawing is one of the most sought after skills a DM offers. Once a DM's ability to draw caricatures becomes known, that individual will be repeatedly asked for art. Use your natural sense of humor in observing those around you. Cartooning and caricature drawing go a long way toward cementing your reputation as a talented and versatile Illustrator Draftsman.
